

or an absence. Also included are two very interesting studies (particularly the essay on *August 1914*) by Kathryn Feuer, which make the inevitable and fruitful comparison of Solzhenitsyn with Tolstoy.

Curiously enough, some of the articles seem inspired by suspicion or animosity. The studies by Rahv and Mary McCarthy, for example, strike one as categorical, with little attention directed to the Christian symbolism contained in *August 1914*. On the other hand, the articles by Donald Fanger, Milton Ehre, and Victor Erlich offer more balanced approaches. Two studies of Solzhenitsyn's sources are particularly noteworthy: Dorothy Atkinson's study of the sources of *August 1914* (Golovin, Bogdanovich, and so forth) is interesting but incomplete; and Gleb Struve's study directs our attention to the similarities between one of Solzhenitsyn's characters (the engineer Obodovskii) and the Menshevik Volskii.

The essays in the collection are of a high caliber, useful to specialists, but probably a little confusing to nonspecialists. Solzhenitsyn's *modernism*, as Jakobson calls it, is paradoxical for many students of his work, inasmuch as that "modernist" is also a realist, eager not to yield the real to ideologies. It is precisely this concept that is frequently misunderstood, because the real for Solzhenitsyn is prophetic: it includes salvation.

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SELECTED POEMS. Bilingual edition. By *Osip Mandelstam*. Translated and annotated by *David McDuff*. New York: Farrar, Straus and Giroux, 1975 [1973]. xxiv, 182 pp. \$3.95, paper.

For a long time there were no English translations of Mandelstam's poetry, then came a few here and there in magazines, and all of a sudden in the early seventies what appeared, comparatively, to be a flood. Among the recent collections McDuff's volume is unique in several ways. The translator worked alone, the Russian originals are printed *en face*, and the paperback edition under review (reprinted with minor corrections from a 1973 edition published in England) is the cheapest available selection of Mandelstam's poems. The selection is a good one and it is preceded by an introduction that acquaints the reader with essential background information, marred only occasionally by an uncritical or uninformed repetition of certain of the numerous myths that becloud Mandelstam's life.

McDuff declares that he aimed, for the most part, no higher than "to provide a statement of the meaning of the poems." Given the frequent complexity of Mandelstam's imagery and syntax, that aim is by no means so modest as it might appear at first, and as one who has had his own difficulties in trying to achieve it, I have only the most fraternal and heartfelt sympathy for the translator. In the overwhelming majority of cases the poems on the right-hand page reproduce, in a clear and unmannered fashion, the lexical sense of the originals. Occasionally, they are distinguished utterances in their own right, and the felicity of diction and phrasing indicates a more than usual poetic sensibility on the part of the translator himself.

But this volume resembles most other translations in at least one melancholy respect: there are a number of errors, and, although these occur in only a very small percentage of the total number of lines, the reviewer in a journal such as this is obliged to indicate at least some of the more conspicuous shortcomings. *Poluiav' i poluson* means "half reality and half dream," not "half a miracle and half a dream" (p. 23); *posol'stva polumira* means "embassies of half the world," not "the half-

world's embassy" (p. 37); *v bespamiatstve* means "delirious," not "in absent-mindedness" (p. 65); *bessmertnik* means the flower immortelle, not "the everlasting" (p. 65); to read the line *goriachii par zrachki smychkov slepit*, "hot steam blinds the eyes of the violin bows," as "Seething steam of violin bows blinds my eyes" (p. 79) is indeed to construe Mandelstam's word order as if it were the "Russian Latin" of which he was sometimes accused; *presyshchen* means "surfeited," not "absorbed" (p. 83); *meniat' na* means "exchange for," not "change into" (p. 85); *leto*, "summer," does not mean "flight" (p. 87); *vse vremia valitsia iz ruk* means "keeps falling out of my hands," not "and time keeps leaping from my hands" (p. 91); the veins in the line *do prozhilok, do detskikh pripukhlikh zhelez* should surely not be diagnosed as "varicose" (p. 111); *znamenityi* means "famous," not "notorious" (p. 151); and when Mandelstam refers to his own year of birth in a well-known passage, he does so with a strangely offhand vagueness, and the phrase *v devianosto odnom/Nenadezhnom godu* means "in the unreliable year of eighteen-ninety something-or-other," not "in the untrustworthy year of 'ninety-one" (p. 159).

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THE OLD CHURCH SLAVONIC TRANSLATION OF THE "ANDRŌN HAGIŌN BIBLOS." In the edition of *Nikolaas Van Wijk*. Edited by *Daniel Armstrong, Richard Pope, and C. H. van Schooneveld*. Slavistic Printings and Reprintings, 1. The Hague and Paris: Mouton, 1975. x, 310 pp.

Did Methodius translate a patericon? And if so, which of these collections of sayings, parables, and anecdotes about the monks of the Syrian and Egyptian deserts did he choose? Slavonic manuscripts offer at least four types of paterica as well as a bewildering array of mixtures. Van Wijk, an erudite linguist and skilled philologist who died in 1941, favored the Skitskii paterik (the Scete Patericon), chiefly on the evidence of the archaic text preserved in two fourteenth-century South Slavic manuscripts. After a decade of study, he prepared this important witness for publication, as a basis for further work. His edition is finally printed in this volume.

Van Wijk's German introduction (pp. 29–92) assumed an informed reader. Therefore, Pope's English preface (pp. 1–26) fills in the background of scholarly controversy before 1941 and provides a summary of Van Wijk's work. Pope also reviews subsequent studies, lucidly and judiciously presenting conflicting views. One sympathizes with his unwillingness to accept wholeheartedly any of the candidates, including Van Wijk's. At least one question persists: since paterica are primarily for monks, why would Methodius not prefer to translate works specifically for laymen? Yet the evidence now leads, under current assumptions, to the conclusions that at least three paterica existed in Slavonic by about A.D. 910. *Faut de mieux*, Slavs read the paterica—for centuries. (Compare the episode on page 168 with Tolstoy's *Otets Sergei*.) Pope rightly insists that the problems of Methodius's work and three of the paterica are complex and he protests against simplistic solutions. Papers from a recent international conference (*Slovo*, vol. 24 [Zagreb, 1974]) continue the controversies, and new complications have been added by the discovery of a thirteenth-century manuscript of the Scete Patericon, by the examination of East Slavic copies, and by studies of other manu-